1:Murphy and Quain E-4,5 (1938) 1955
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on a man's property, as did also, in the following order, his sister's son and his brother's son. Within the household, food was freely shared, and correspondingly, a co-resident could ask for a material object. These requests, however, were not always granted. A common excuse was to say that the object was promised to someone having a stronger claim. Despite these evasions, the patterns of gift-giving created a constant circulation of food and objects throughout the village.

Inheritance

Transmission of property was accomplished chiefly through trade and gift. There is no information on the disposal of the material possessions of the deceased. The only available data on inheritance concern the office of chief and the possession of certain songs sung at the *ole* (manioc) ceremony. The former was inherited patrilineally and will be discussed later. The ceremonial songs were inherited either through the mother's brother or the mother's father. Thus, old Matiwana would some day teach his *ole* songs to Amanatsin, his daughter's eldest son. Nitvary, another of the three men who knew *ole* songs, learned them from Jawaku's father, who was his mother's brother. Since cross-cousin marriage was practiced, Jawaku might marry Nitvary's sister, and their child would inherit the songs from Nitvary. In this way the *ole* songs returned to the direct patrilineal line every other generation.

In response to careful questioning, Quain was assured that these songs could be obtained only from the mother's brother and mother's father, and not from the father or the father's brother. The combination of this matrilineal trait and patrilineal elements is characteristic of the bilaterality in upper Xingú culture.

The Trade Game

The trade game was a mechanism of inter- and intra-community distribution. Even more importantly it provided a framework for social participation, leisure time relaxation, and general enjoyment. As such it was one of the few integrating factors in Trumaí society.

Afternoons, especially rainy afternoons, were dull times in the Trumaí village. In Quain's words, "These people are bored but don't realize it! Wrestling provides some diversion, but nothing quickens spirits more than a brisk trade game (*kawirxo*). All that is needed is for one of the men to stride through the village with a bundle of goods to trade and suggest a *kawirxo*. Shouts go up on all sides, everybody crowds into one of the houses, and the game is on. Enthusiasm is even greater when there are visitors in the village."

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but continued at the same pace for about three weeks, and then slowly died down. It would be impossible to say on what day the *ole* ceremony ended.

When the *ole* cycle began it consisted of little except songs and dances. These were usually held shortly before daybreak and at night. About a week afterwards decorated posts were erected in the village center. These "*ole* posts" served as "shrines" to which food offerings were made. In the meantime, dancing and singing went on almost every day. On some days two or three *ole* songs and dances were performed; on others there was little activity.

The intensity of the ritual varied with the number of people in the village and according to whim. The participants changed from day to day, and some took part more often than others. Only certain men knew the songs and dances, and they served as leaders. Other men occasionally joined in and performed an accompanying role, while the women followed the dancers and served as a chorus. The usual procedure was for the men to sing and dance their way from the nearby forest into the plaza, where they were joined by the female chorus. They then made the rounds of all the houses, pausing to sing at each.

Only Matiwana and Nitvary served as leaders of the dance processions, as they had inherited the necessary songs. Makurawa also knew *ole* songs, but his role was always secondary. Nitvary, due to his youth and vigor, was the principal dance leader. Most of the other adult men did not participate in the dances and seemed bored by the activity at times. There was no rule governing female participation in the dance. One of the men initiated the performance without consulting the other men, and the women flocked from their houses of their own will to join the procession, falling in behind the older boys. Quain thought this reflected well the respective roles of the men and women in Trumaí culture. Children always followed in the rear and cried out at the beginning and end of each major sequence in the performance.

There were also *ole* songs for solo performance without choral accompaniment, which were not considered to be the special property of any one man. The soloist made the rounds of all the houses, stopping at each to perform a song and a simple dance. Even the women sang certain *ole* songs, and on one occasion Quain observed two women making the customary rounds together without male accompaniment.

Quain mentioned one song as being quite melodious, and stated that there was greater variation of pitch in songs which were distributed throughout the upper Xingú area. The Trumaí had borrowed songs heavily from their neighbors, and, in fact, had probably borrowed the whole ceremony. Kamayurá verses were most frequently heard, but there was also a significant sprinkling of Cariban words.

The chorus that followed Matiwana and Nitvary gave only the sketchiest accompaniment. The women did not seem to know the songs,